YAMAHA

CREATING 'KANDO' TOGETHER

'KANDO' ... Inspiring the Heart and Spirit.

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For details please contact:

LAG-0301 03110 Printed in Japan

YAMAHA ACOUSTIC GUITARS

Its Worth the Effort

A quality guitar does not come off the production line by chance. A quality guitar is the product of stable production methods that have been derived through knowledge and experience.
At Yamaha, we are fortunate to have in our workforce, a group of world class luthiers and master craftsmen whom, in addition to making handcrafted instruments of exceptional quality,
are responsible for the production methods that we employ. Their invaluable insight provides methods and refinements that deliver the highest level of quality possible in every instrument we make.

Checks also play a critical role in the production of fine instruments. In every process and every step—from the selection of woods, parts, and other materials that go into the making of the guitar, to the final inspections by our craftsmen—the quality of each guitar is critically checked.
If it doesn't pass the test, it gets sent back before moving on.

Sure it takes more time and effort to do it this way, but the pride we feel in knowing that these are the finest instruments available for the money, and to hear of the pleasure they bring their owners, makes it worth it.

Wood Selection
Each piece of wood is hand selected by our master craftsmen. Only the finest woods are destined for use in the guitar making process.

Sound Hole Inlay
One of the first steps in the creating of an acoustic guitar is making the soundboard. Inlay around the sound hole is being applied to the book-matched soundboard.

Attaching the Bracing
Besides reinforcing the guitar top, this important process has a great influence in deciding the character of the guitar's sound. Each of Yamaha's guitar lines and body shapes has a different bracing design, which gives the guitar its unique sound.

Shaping the Bracing
This critical process determines the final tone and character of each guitar. Each brace is carefully shaped to create a richer sound.

Attaching the Ribbon
The ribbon is used to join the guitar's top and back to the instrument's sides. This is a critical step that ensures that the instrument delivers long lasting quality.

Gluing the Top to the Sides
This critical process is carried out with great care.

Sanding the Sides
After the body is assembled, the body is carefully sanded.

Attaching the Body Binding
After the body is assembled, the binding is attached. The binding does not influence the instrument's sound but it does act in protecting the edge around the body.

Buffing
The surface is buffed little by little, using a variety of buffs.

Top Finishing
This process gives the instrument long lasting beauty. The final finish is carefully applied with by spray.

Sanding
After application of the sealer, sanding makes the instrument's surface flat.

Applying the Sealer
Applying a sealer to the wood's surface fills in its pores to provide an optimum base upon which the finish can be applied.

Dovetail Joint
Since the joint between the body and neck must be a perfect fit, this important process is done by hand.

Cutting the Dovetail
Yamaha's acoustic guitars use a traditional dovetail joint. The joints are cut with a high level of precision to ensure that the neck and body are jointed solidly and resonance is transferred efficiently from the neck to the body.

Shaping the Heel
This delicate process is carried out by the hands of a craftsman.

Inlay Work on the Head
Decorative inlay work is applied to the head.

Joining the Neck and Body
After the finish is applied, the final major step brings the body together with the neck by means of the dovetail joint. With this the guitar becomes whole.

Inserting the Frets
The craftsman uses a hammer to insert the frets into the fretboard.

Attaching the Bridge
After the bridge's precise position is determined, the craftsman uses a chisel to carefully remove the finish. Adhesive is then applied to the surface and the bridge is attached.

Polishing the Frets
The craftsman uses sandpaper to level the height or all frets and polish their surfaces.

Final Adjustment
After the nut is attached to the neck, the guitar is strung and the slits in the nut are adjusted as needed.

Electronics Assembly
The acoustic-electric's preamplifier and pickup systems are installed.

Final Inspection
The final adjustment and inspection take place in a quiet room. Only those instruments that pass this strict inspection are allowed to leave the factory. Acoustic/electric instruments require an additional inspection to check the instrument's pickup and electronic system.

The History of the Yamaha Acoustic Guitar

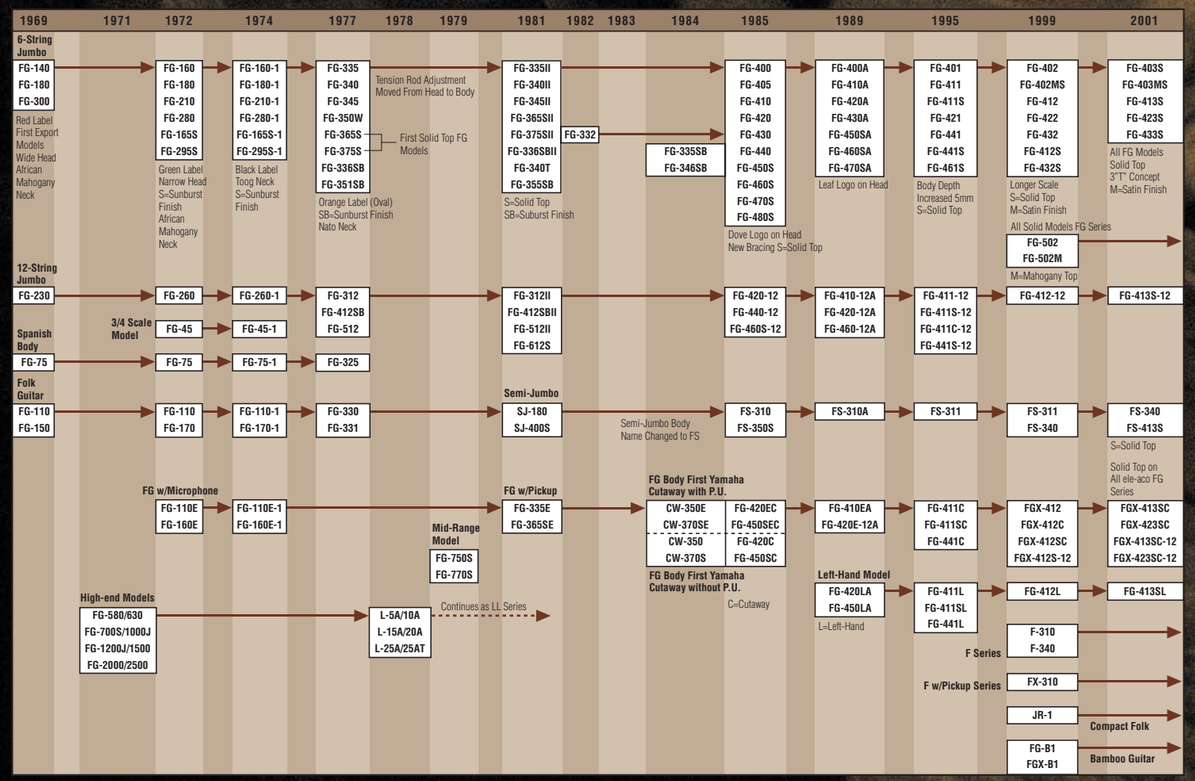
The history of our steel string acoustic guitar line started with a handful of models in the mid to late 60's. Known as Red-Label models, these affordable instruments put guitars of excellent quality within the reach of a whole generation of musicians and music lovers.

It wasn't long before our master craftsmen were turning out high-end models like the FG-2000 and expanding the lineup with a wider variety of quality instruments. Thirty some years later and those instruments are still bringing pleasure to their owners. What's more is, it's their kids and grandkids that now are discovering the beauty of music through our FG series guitars.

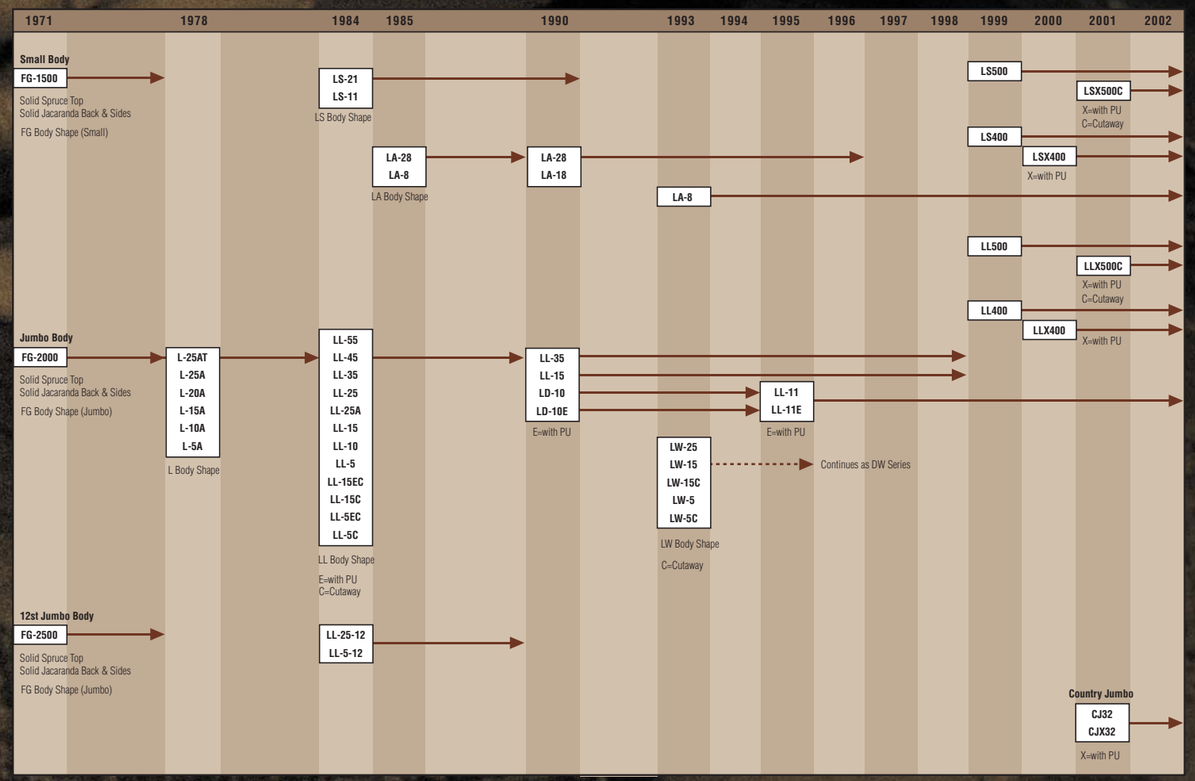
By the early 1970's, our high-end models like our FG-2000 were attracting the attention of some of the world class artists of the day. Many of these heavyweights wanted more and began requesting custom designs from our factory. This great response led to the introduction of our L-Series Guitars in the late 1970's. A line of quality instruments designed and crafted to meet the critical demands of the professional musician. By the mid '80's, the L series had branched out into the LL, LS, and LA series guitars, and later the IW series which was the seed for our acclaimed DW series guitars.

In the last thirty odd years, the world has seen a lot of change. But what you can still count on is the affordability of a Yamaha guitar, the outstanding quality they deliver, and the joy they can bring to those that own them.

FG History



LL History



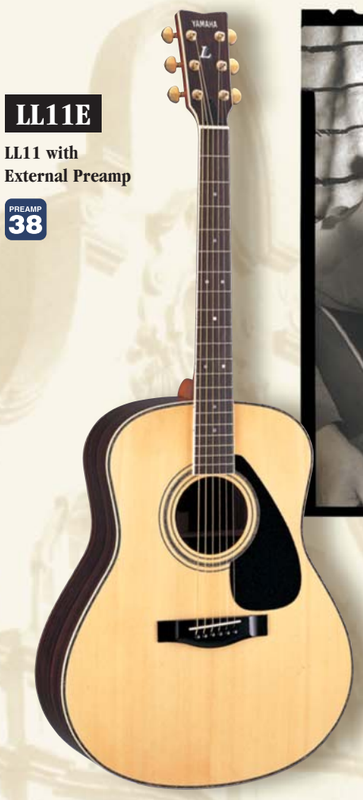
LL500/LLX500C/LA8

Handcrafted by Yamaha's world class luthiers the flagship LL500 offers premium quality and materials that are the hallmark of Yamaha handcraft guitars. A solid top of Sitka spruce with solid Indian Rosewood back and sides deliver lots of volume with excellent tonal balance. Details such as incredible fretwork, hand scalloped bracing, and sculpted necks show the high level of craftsmanship that goes into each instrument. An amplified version, the LLX500C, incorporates a two-way pickup system and controls in its cutaway body for outstanding tone both acoustically and amplified. The LA8 features a solid spruce top on a body slightly smaller than the LL guitars. Designed especially for recording, it delivers good balance over its entire range.

LL11/LL11E/LL400/LLX400

The LL11 and its acoustic electric counterpart the LL11E, provide guitarists with handcraft quality at an affordable price. Both models utilize a solid spruce top with hand-scalloped bracing and rosewood back and sides to produce a bright, vibrant tone with low-end punch and excellent projection. To provide the best tone possible, the acoustic electric LL11E uses an outboard preamp unit so the body can resonate freely.

The LL400 and LLX400 offer enhanced quality and tone through the use of all solid designs. Their solid spruce tops with hand-scalloped bracing are matched with back and sides of solid mahogany to deliver a slightly warmer tone than the LL500.



LS500/LSX500C

The LS500 is a slightly smaller bodied, folk-style instrument that offers the discerning fingerstyle performer a handcrafted instrument that delivers clarity and comfort. Its solid spruce top with hand-scalloped bracing is set on back and sides of top quality Indian rosewood for a brighter tone and rich low-end response.

Designed with stage performance in mind, the LSX500C incorporates a cutaway design for greater access to the instrument's upper frets. Its two-way pickup system delivers outstanding realism and flexibility.

LS400/LSX400

The LS400 offers solid back and sides of premium quality mahogany with a solid top of Sitka spruce. The resulting sound is one that is slightly warmer than the LS500. Its small bodied, folk-style design offers the discerning fingerstyle performer a handcrafted instrument that delivers playing comfort and clarity.

For players that want added versatility that an amplified instrument can provide, the LSX400 is equipped with a two-way pickup system that consists of an internal mic mounted on the end of a flexible gooseneck and the Ribbon Transducer™ of L.R. Baggs mounted underneath the bridge. This configuration provides both tonal variety and outstanding realism.

CJX32/CJ32

For lovers of country music, it doesn't get any better than the Country Jumbo CJ32 and CJX32. Solid spruce tops with backs and sides of flamed maple deliver a powerful, well balanced tone with crisp, well defined highs and solid, resonant lows. Beauty goes beyond tone with abalone soundhole rosette and body binding and mother-of-pearl position markers. The maple neck utilizes a 3-ply design to deliver greater strength and stability.

The CJX32 is fitted with Yamaha's system 41 two-way pickup system which combines the Ribbon Transducer™ of L.R. Baggs mounted under the saddle with a condenser mic mounted on the end of a flexible gooseneck. This system provides both tonal variety and realism.

CJX12SA BL/CJ12

The CJX12SA BL features a solid top of spruce to deliver a well defined big country sound that cuts through whether played acoustically or through its versatile two-way pickup system.
A piezo pickup mounted under the bridge blended with the condenser mic mounted on a flexible gooseneck offers greater sonic variety. Both the CJX12SA BL and the acoustic CJ12 feature rosewood on mahogany necks with die-cast gold tuners enhanced with mother-of-pearl marker inlays on the CJX12SA BL. White multi-ply binding stands out in contrast to the CJX12SA BL's all black finish and the CJ12's violin sunburst finish.

BL (Black)

VS (Vintage Sunburst)

DW15/DW9

Yamaha's DW series dreadnoughts offer outstanding quality, performance, and affordability. The flagship DW15 is an excellent example offering all solid construction that is hard to find in this price range. A solid top of Engelmann spruce and solid rosewood back and sides produce a warm, robust sound that will get even better with age and playing. The instrument is also designed with thinner back and sides and a new bracing design that result in greater resonance and fast response. Playability is also enhanced through the use of a shallower-profile neck.

The DW9 offers the same specifications as the DW15 with the exception of laminated rosewood sides. Both instruments deliver powerful, well-balanced acoustic tone with great clarity and projection.

DW7/DW7L/DW7-12/DWX7C

The DW7 dreadnoughts may be at the low end of the DW series but they still deliver outstanding quality and value with the same solid top of Engelmann spruce as found in the DW15 and DW9.

Like the DW15 and DW9, the DW7 series also benefits from refinements like thinner sides, back and neck for optimum performance and tone. The DW7 lineup features a standard 6-string; a left-hand model, the DW7L; the 12-string DW7-12 and the DWX7C, which features the System 45 two-way pickup system and a cutaway for greater access to the upper frets. The DWX7C is also available in three color finishes.

FG433S/FG423S

The flagship model in the FG series, the FG433S delivers superior sound quality and features that are hard to obtain in this price range. The solid top of Englemann Spruce is adorned with Mexican abalone rosette around the sound hole, white multi-ply body binding and a hi-gloss finish. Other appointments include mother-of pearl position markers and headstock inlay, and gold tuning pegs.

The FG423S features a solid top of Sitka spruce with and is available in a variety of colors. Appointments include chrome die-cast tuners, hi-gloss finish, and white multi-ply body binding.

Both instruments offer greater resonance and faster response due to new designs that utilize thinner back and sides and a lighter finish. They also provide increased playability through the use of slimmer necks and lower string action.

FG413S/FG413SL/FG413S-12/FG403MS/FG403S

The FG413S is available in the standard 6-string configuration, a 12-string configuration, and a 6-string left-hand model. All three models feature tops of solid Sitka spruce, chrome die-cast tuners, and black body binding.

Even the lowest priced FG features a solid top of Sitka spruce. Other features that add great value to this instrument are chrome die-cast tuners and a choice of satin finish (GF403MS) or hi-gloss (FG403S).

Thinner back and sides, plus the use of a lighter finish result instruments that deliver greater resonance and faster response. The necks on these and all other FG models are slightly slimmer which in combination with lower string action, offers greater playability.

FG502/FG502M/FS413S/FS340/JR1

The FG502M and FG502 offer outstanding quality and value with their all-solid designs. Premium materials used on the all mahogany FG502M deliver a rich, mellow tone while the Sitka spruce topped FG502 offers a brighter sound.

The FS series acoustic guitars are designed with compact bodies and shorter scale lengths that make them an excellent choice for students. The greatest value can be found in the FS413S, which offers a solid spruce top for a mature, well-balanced tone. The FS340 is also a good buy delivering an amazingly robust sound for its reasonable price.

Select woods and quality construction provide the 3/4 scale JR1 with authentic tone that makes it an excellent first instrument for a young learner. It also makes a great travel guitar.

FX310/FGX423SC/FGX423SC-12BL/FGX413SC/FGX413SC-12

The FX310 uses select woods and advanced manufacturing techniques to deliver superbly balanced tone over the instrument's entire range. Built-in passive electronics offer added versatility and deliver excellent balance over the instrument's six strings.

The FGX423SC offers the same specs as the FG423 but provides added versatility with its one-way pickup system. The cutaway provides the performer with uninhibited access to the upper frets.

The FGX423SC-12BL is a 12-string version of the FGX23C. Played either acoustically or through its onboard preamp and one-way pickup system it delivers stunning tone.

The FGX413SC and FGX413SC-12 are electric 6- and 12-string versions of the FG413. Built-in electronics offer added versatility and cutaway bodies provide uninhibited access to the upper frets.

F380/F340

The F series guitars are modestly priced dreadnought style instruments designed with a slightly shorter scale length and reduced body depth that younger players will appreciat.
Select woods and Yamaha's highly advanced manufacturing techniques provide the top of the line F380 with rich, full-bodied tone and excellent durability. Appointments include a rosewood on nato neck, gold tuning machines, and a hi-gloss finish that adds rich looks.

Like the F380, the F340's shorter scale makes for an extremely easy instrument to play while select woods deliver tone that is lively and well balanced. The F340 is also available in a black version that features a matching color headstock.

F310/F310P

The F310's shorter scale length and reduced depth make it an excellent choice for young learners. Select woods and Yamaha's advanced manufacturing techniques deliver a lively, well-balanced tone that is hard to obtain in this price range. The F310 is available in natural, tobacco sunburst, and an attractive cherry sunburst finishes.

The F310P offers practically everything the beginning player needs to get started with. Included with the F310 is a gig bag, pitch pipe, a set of strings, strap, string winder, capo, and picks.

NT (Natural)

BL (Black)

CS (Cherry Sunburst)

TBS (Tobacco Brown Sunburst)

NT (Natural)

F310P/F310P TBS

Package Model of F310/F310TBS
CONTENTS: Gig bag, Pitch pipe, Stringset, Strap, String winder, Capo, Picks
CARTON: 2 color print

csf60/csf60c/csf35

The csf series guitars are small, parlor size guitars that are comfortable to hold and play. All three models in the series offer solid tops of Sitka spruce, with the csf60 and csf60c providing solid back and sides of sapele and neck of African mahogany. These guitars deliver a mellow, mid-range tone and their fast response makes them easy and pleasant instruments to play for players of all levels. The csf60c is an acoustic-electric version with a unique cutaway design that allows full access of the upper frets. An active preamplifier mounted inside the body cavity sends the amplified signal from the bridge mounted piezo pickup directly to the end-pin jack.

FPX300/FPX300N

The steel string FPX300 and nylon string FPX300N start with a solid cedar top on ovankol back and sides to produce a sound rich in harmonics and projects well. Rosewood on nato necks are a wide 48mm to make either instrument perfect for fingerstyle techniques. A two-way pickup system offers added versatility with its ability to mix the under the saddle mounted piezo with the condenser microphone mounted inside the body. The FPX300N's preamp is specially optimized for use with the nylon string guitar.

CPX50/CPX15A/CPX15CM

The flagship of the Compass series, the CPX50 is handcrafted by our master luthiers using only the choicest materials. A high-grade solid spruce top is adorned with a nautically inspired motif. Two-way preamp system delivers superb electric reproduction of this fine instrument's acoustic tone. While the CPX15A offers a solid spruce top and nautical theme, the CPX15CM provides a solid cedar top for those who prefer a slightly warmer tone.

All three are fitted with two-way pickup systems that feature a condenser microphone mounted on the end of a flexible gooseneck for optimum placement of the microphone. The preamp also features a blend control to mix the signal from the Ribbon Transducer™, with that of the condenser microphone.

CPX15NA/CPX15WA/CPX15EA/CPX15SA

North, South, East, West. The four points of the globe are this series' theme.

The arctic theme of the CPX15NA is presented with the satin sycamore back and sides and inlaid images of the frozen north. Heading west the CPX15WA offers walnut back and sides and images from the American West. Turning east, we encounter the sands of ancient Egypt with the CPX15EA and it's quilted mahogany sides and back. For those that long for the tropics, the CPX15SA's white sycamore back and sides are seen in the depths of deep blue seas.

All four instruments are equipped with the System 41 preamp and two-way pickup system that features a condenser microphone mounted on the end of a flexible gooseneck for optimum placement of the microphone.

CPX8SY

Based on the CPX8, the CPXSY combines its solid spruce top with white sycamore back and sides for a more articulate tone. This instrument is available in four different colored finishes that are based on ocean scenes from around the world. A two-way pickup system and onboard preamp allows blending of the piezo and microphone signals for greater tonal realism and variation.

CPX8/CPX8M/CPX8-12/CPX5/CPX5S

The CPX8 is designed with a solid spruce top on rosewood back and sides that deliver a bright tone with good projection. The CPX8M offers a solid top of cedar with sides and back of mahogany for a warmer tone. The CPX8-12 is a 12-string version of the CPX8 and produces a bright and richly textured tone. All three instruments utilize the System 45 preamp and two-way pickup system.

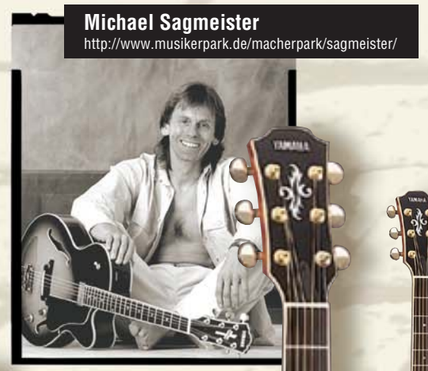
At the budget end of the CPX line, the CPX5 and CPX5S offer great tone at a reasonable price. Particularly, the CPX5S with its solid spruce top delivers outstanding tone and performance for the money.

APX9C/APX7A

The APX series acoustic electric guitars are designed with compact, cutaway bodies that make the electric guitarists feel more at home on an acoustic. The flagship model, the APX9C's solid spruce top and sycamore back and sides are of premium quality and produce a bright resonant tone with excellent balance across the strings. Appointments include abalone inlay soundhole ring, white binding, and gold tuners. The System 45 preamp and two-way pickup system that utilizes a condenser microphone mounted on the end of a flexible gooseneck for optimum placement.

The APX7A, with its solid spruce top, delivers a rich acoustic tone that is bright and clear. This instrument is also finely appointed with an abalone inlay soundhole ring, white binding, and gold tuners. The System 44 preamp is utilized in combination with an under the bridge mounted piezo pickup for amplified sound.

Neal Schon
http://www.nealschon.com



Michael Sagmeister
http://www.musikerpark.de/macherpark/sagmeister/

APX9C

PREAMP 45 MIC

Sound Hole Cover

DSR (Dusk Sun Red)

BC (Black Cherry)

YNS (Yellow Natural Satin)

APX7A

PREAMP 44

OBB (Oriental Blue Burst)

NT (Natural)

TGB (Translucent Green Burst)
** Not shown*

AMB (Amber)

APX5A/APX3/APX3M/APX5-12A/APX9NA/APX5NA

The APX5A offers great tone compared to its modest price and is also available in a 12-string version as theAPX5-12A. The APX3 is the most reasonably priced APX model delivering great value with specifications and tone comparable to the APX5A. The APX3M is the same as the APX3 but with a natural satin finish. The APX9NA and APX5NA are nylon string versions that are designed with fan bracing to deliver optimum nylon string tone. Their onboard preamp and pickup systems are also optimized for use on nylon string guitars.

APX5A

PREAMP 46

SDB (Sand Burst)

TBB (Translucent Blue Burst)

NT (Natural)

APX3

Gloss Finish Top

PREAMP 46

T (Tinted)

TBS (Tobacco Brown Sunburst)

CS (Cherry Sunburst)

APX3M

All Satin Finish

PREAMP 46

APX9NA

PREAMP 45N MIC

Sound Hole Cover B-BAND

APX5NA

PREAMP 46N B-BAND

APX5-12A

PREAMP 46

Sound Character Chart

Body size does have a great influence on the volume, tonal balance, and overall playability of the guitar. But it's the bracing found underneath the guitar top, that plays a critical role in shaping the tonal character of the instrument. While protecting the top from warping caused by string tension, the bracing also determines and controls how resonance produced by the bridge is transmitted to the entire body to make sound. Depending upon the position of the bracing, the types of materials used, its design, etc., we can give the guitar unique tonal characteristics.

LL

Asymmetric scalloped bracing with rosewood bridge plate. Excellent response with a clear and well-balanced tone. Rich low end with thick mids and highs.

Body Size (L/W): 512.2×415.5mm (20-3/16"×16-3/8")
Body Depth: 100–125mm (3-15/16"–4-15/16")
Asymmetric, Scallop
Bracing: Spruce
Bridge Plate: Rosewood

LA

X-Type bracing with maple bridge plate. Delivers a crisp bright tone when strummed and is expressive when playing lead. Sensitive, well-balanced tone over its entire range.

Body Size (L/W): 502.2×405.5mm (19-3/4"×15-15/16")
Body Depth: 95–115mm (3-3/4"–4-1/2")
Symmetric
Bracing: Spruce
Bridge Plate: Maple

LS

Double X-type bracing and maple bridge plate. Excellent sustain and a clear tone that is evident when playing arpeggios. Great for lead and Fingerstyle playing.

Body Size (L/W): 500.6×365.5mm (19-11/16"×14-3/8")
Body Depth: 90–110mm (3-9/16"–4-5/16")
Symmetric
Bracing: Spruce
Bridge Plate: Maple

CJ

X-type, scalloped bracing design. Excellent response and clear tone with powerful mid-lows and a sharp sound. Balance is excellent over the instrument's entire range.

Body Size (L/W): 520×423mm (20-7/16"×16-5/8")
Body Depth: 100–125mm (3-15/16"–4-15/16")
Symmetric, Scallop
Bracing: Spruce
Bridge Plate: Rosewood

DW/DWX

X-type scalloped bracing design. Sensitive highs with deep lows delivers a richer, more luxurious sound.

Body Size (L/W): 508×397.2mm (20"×15-5/8")
Body Depth: 100–125mm (3-15/16"–4-15/16")
Symmetric
Bracing: Spruce
Bridge Plate: Spruce

FG/FGX

X-type scalloped bracing design. Delivers deep lows full of presence that are unique to the Yamaha sound, and a clear upper end. Response is clear and tight.

Body Size (L/W): 505×412.2mm (19-7/8"×16-1/4")
Body Depth: 100–118mm (3-15/16"–4-5/8")
Symmetric, Scallop
Bracing: Spruce
Bridge Plate: Spruce

FS

Non-scallop, X-type bracing design. Delivers a tight and clear sound with excellent volume and tonal balance.

Body Size (L/W): 497×380mm (19-9/16"×14-15/16")
Body Depth: 90–110mm (3-9/16"–4-5/16")
Symmetric
Bracing: Spruce
Bridge Plate: Spruce

CSF

Non-scallop, X-type bracing design. Delivers sharp and sensitive response great for finger picking.

Body Size (L/W): 497×380mm (19-9/16"×14-15/16")
Body Depth: 90–110mm (3-9/16"–4-5/16")
Symmetric
Bracing: Spruce
Bridge Plate: Spruce

FPX

Non-scallop, X-type bracing design. Delivers sharp and sensitive response great for finger picking.

Body Size (L/W): 497×380mm (19-9/16"×14-15/16")
Body Depth: 90–110mm (3-9/16"–4-5/16")
Symmetric
Bracing: Spruce
Bridge Plate: Spruce

CPX

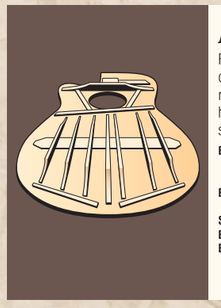
Non-scallop, X-type bracing positioned closer to the sound hole enhances low-end. Overall rich sound with good response and powerful lows.

Body Size (L/W): 510.5×400mm (20-1/8"×15-11/16")
Body Depth: 95–115mm (3-3/4"–4-1/2")
Asymmetric
Bracing: Spruce
Bridge Plate: Spruce

APX

Scalloped X-type bracing design. Delivers a well-balanced sound when played acoustically. Oval soundhole offers thicker middle highs that are unique to the APX sound.

Body Size (L/W): 490×384mm (19-5/16"×15-1/8")
Body Depth: 75–85mm (2-15/16"–3-3/8")
Symmetric, Scallop
Bracing: Spruce
Bridge Plate: Spruce



APXN

Fan style bracing, common on classic guitars. Delivers rich and mild lows, clear highs and a well-balanced sound overall.

Body Size (L/W): 490×384mm (19-5/16"×15-1/8")
Body Depth: 75–85mm (2-15/16"–3-3/8")
Symmetric
Bracing: Spruce
Bridge Plate: Spruce

AG stomp

AG-Stomp ACOUSTIC GUITAR PRE-AMPLIFIER

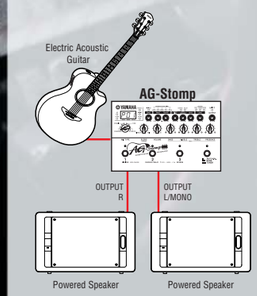
THE WORLD'S FIRST ACOUSTIC GUITAR PREAMP WITH MICROPHONE MODELING

For years guitarists have been searching for a way to amplify and enhance the sound of their acoustic instruments on stage and in the studio. Now, with Yamaha's proprietary Acoustic Microphone Modeling (AMM) technology, guitarists can achieve a more natural acoustic electric sound without having to spend thousands of dollars on world-class microphones and effects.
Whether you're a touring professional or a weekend warrior, the ultimate experience is just a stomp away!

Features

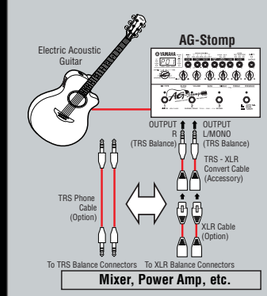
- **Mic Simulator**
  Select one of the eight microphone simulators to create a sound that is close to an acoustic guitar as heard through a couple of expensive microphones. Simulations for condenser, dynamic, tube and nylon string plus a variation of each are provided.
- **Feedback Reduction**
  This handy function takes care of most problem feedback. Simply step on the AUTO F.R./ BANK/TUNER footswitch when feedback arises. The AG-Stomp's Auto Feedback Reduction will isolate the problem frequency and apply a notch filter. Up to five notch filters can be used at a single time.
- **4-Band Parametric EQ**
  The tone control knobs in combination with the SHIFT mode allow setting of the center frequency for each of the tone controls for precision sound tailoring.
- **30 Presets**
  The AG Stomp includes a unique parameter protect function that keeps the sound from changing if you hit a knob accidentally. To overide this function and edit a patch:
- **Digital Out**
  If you work in the digital domain, the AG-Stomp's Digital Out jack provides direct connection to the digital in on any computer, digital mixer, digital recorder or other device capable of handling digital audio.
- **Expression Pedal**
  (Optional FC-7)
  An expression pedal connected to the AG-Stomp can provide control over parameters such as volume, tone and effect settings in real-time.
- **Built-in Tuner**
  A built-in **chromatic auto-tuner** utilizes the display and lights in the Feedback Reduction buttons to help you quickly and accurately tune your guitar to any pitch.
- **Guitar Preamp Power Supply**
  The AG-Stomp is capable of supplying power to the electric-acoustic guitar's preamp via a TRS phone cable eliminating the need for batteries.

Applications



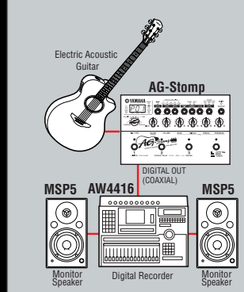
Stereo Guitar Amp System

Connect the AG-Stomp's Left and Right output jacks to separate powered guitar amplifiers to take full advantage of the AG-Stomp's stereo effects and capabilities.



Balanced Connections

Using the supplied TRS-XLR converter cable, the AG-Stomp's OUTPUT jacks can be converted from TRS Balanced to Balanced XLR cables for superior audio quality in the studio or when connecting directly to mixer, etc.



Digital Recording

DIGITAL OUT jack delivers direct digital connection to computer based recorder, digital mixer or recorder for superior audio quality. Also, a wide selection of micro-phone simulation types, superior audio quality and compact size delivers maximum versatility and cost performance.

Specifications

■ **Digital Section :** • Full Digital Signal Processing • Mic Simulator: 8 Types • Feedback Reduction: 5-band • Digital Effects : Limiter, Digital Chorus, Digital Delay, Hall Reverb, Room Reverb, Plate Reverb • External Controller Function (EXP Pedal/MIDI): 8 Controllers/Parameters • Tuner Function (Chromatic, Auto) ■ **MIDI Functions : • Receive** Program Change, (Program Change Table can be created) Control Change, Bulk In • **Transmit** Program Change, Control Change, Bulk Out, Merge Out ■ **Guitar Power Supply :** 9V power can be supplied via a TRS phone cable to a guitar's built-in pre-amplifier, etc. that consumes less than 10mA of power, and uses a monaural output. ■ **Controller/Switch : [Top Panel] • Push Switch x17** UP, DOWN, MANUAL, UTILITY, STORE, LIMITER, FEEDBACK REDUCTION 1-5, CHORUS, DELAY, HALL, ROOM, PLATE, SHIFT • **Knob x15** MIC TYPE, BLEND, VOLUME, BASS, MIDDLE, TREBLE, PRESENCE, LIMITER LEVEL, FEEDBACK REDUCTION FREQ, FEEDBACK REDUCTION DEPTH, CHORUS SPEED/DELAY TIME, CHORUS DEPTH/DELAY FEEDBACK, CHORUS LEVEL/DELAY LEVEL, REVERB LEVEL, OUTPUT • **Footswitch x4**1, 2, 3 BANK **[Rear Panel]** • STAND-BY ON/OFF, MUTE, +9V SUPPLY ON/OFF ■ **Display :** 7 Segment LED (3 digit) x1, Push Switch LED x17, Foot Switch LED x4 ■ **Connections** • INPUT:Standard Stereo Phone Jack • OUTPUT L/MONO, R:Standard Stereo Phone Jack (TRS Balanced) • PHONES:Standard Stereo Phone Jack • EXP. PEDAL:Standard Stereo Phone Jack • DIGITAL OUT:COAXIAL • MIDI IN, MIDI OUT:5-pin DIN ■ **A/D Converter :** 20 bit ■ **D/A Converter :** 20 bit ■ **Sampling Frequency :** 44.1kHz ■ **Memory Allocations :** • Preset: 30 • User: 30 ■ **Input Level/ Impedance** (When using pre-amp bypass) **:** • INPUT: -17dBm/1M ■ **Output Level/ Impedance :** • OUTPUT L/MONO: Balance +4dBm/600 , OUTPUT R: Balance +4dBm/ 600 ,PHONES: 0dBm/47
■ **Power :** Exclusive Power Adaptor (AC-10) AC Output: AC12V, 1A ■ **Power Consumption :** 15W ■ **Dimensions :** 280(W)x70(H)x184(D)mm (11.0"x2.8"x7.2") ■ **Weight :** 2.2 kg (4lbs 4oz)
■ **Accessories :** Power Adaptor (AC-10), TRS Phone Cable for Guitar Power Supply (3m), TRS-XLR Converter Cable (x2), Dummy Battery, Owner's Manual

Preamp Systems

Control Systems

PREAMP 38

System38 for LL11E

The LL11E model feature built-in piezo-electric pickups but use external preamps for power and sound-tailoring. Without internally mounted electronics, the guitar's body is free to vibrate naturally providing a full, uninhibited sound.

PREAMP 39

System39 for CPX5

One-way system includes a 3-band equalizer with an adjustable midrange frequency control, midrange shape switch and volume control.

PREAMP 40G

System40G for LLX400, LSX400

The preamp section incorporates a Blend Control to mix the tight acoustic sound of the Ribbon Transducer™ of L.R. Baggs with the warm and rich acoustic tone of the condenser mic. A 4-band equalizer equipped with an Adjustable Midrange Frequency (AMF) control offers precise sound tailoring of the overall tone.

PREAMP 41

System41 for LLX500C, LSX500C, CJX32, CPX15

Two way system includes a 3-band equalizer with an adjustable midrange frequency control, microphone tone control, microphone volume control with phase switch and master volume control.

PREAMP 44

System44 for APX7

A one-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume.

PREAMP 45 / PREAMP 45N

System45 for CPX8, APX9, FPX, DWX, CJX12

Two-way system includes a 3-band equalizer with adjustable midrange frequency control, a microphone volume control with phase switch and master volume control. System 45N is optimized for use with nylon string guitars.

PREAMP 46 / PREAMP 46N

System46 for FGX, APX5

A one-way system includes a 3-band equalizer with an adjustable midrange frequency control and master volume. System 46N is optimized for use with nylon string guitars.

PREAMP 50

System50 for csf60c

One-way active system with the preamp attached to the neck block inside the csf60c's body, allows the body to vibrate freely. The signal from the saddle mounted piezo passes through an eq circuit specially designed to bring out the best of the csf60c's tone then sent directly to the end pin jack.

PREAMP 51

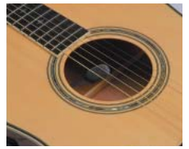
System51 for FX310

A passive preamp system offers tone and gain controls.

Microphone With Goose Neck

MIC

Mounted inside the body the flexible gooseneck shaft offers optimum positioning of the condenser microphone inside the body.



Sound Hole Cover

Sound Hole Cover

Prevents feedback when performing live.

Perfect Circle / Oval

APX

B-Band

B-BAND®

Ultra-thin under the saddle pickup system delivers precise and crisp yet smooth tone.

L.R.Baggs

L.R.Baggs

Mounted under the saddle the Ribbon Transducer™ system by L.R.Baggs delivers a pure and open tone.

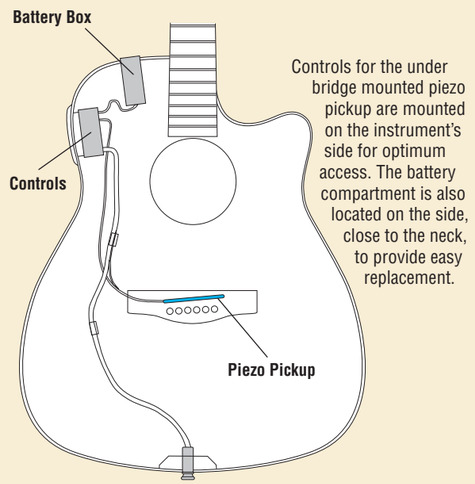
Handcraft

HAND CRAFT

Top of the line instruments produced by our master craftsmen at our Yamaha Music Craft workshop.

Pickup Systems

1-Way Systems

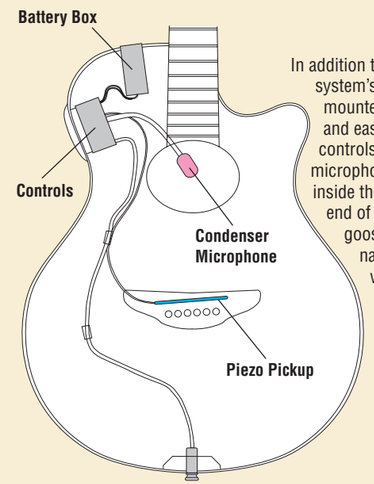


Controls for the under bridge mounted piezo pickup are mounted on the instrument's side for optimum access. The battery compartment is also located on the side, close to the neck, to provide easy replacement.

FGX / FX / CPX5 / APX7,5,3

* The FX utilizes a passive pickup system therefore, it does not require a battery box.

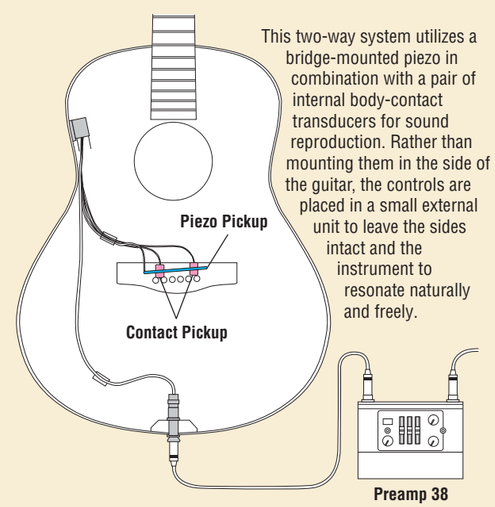
2-Way Systems



In addition to the one-way system's bridge mounted piezo pickup and easy to access controls, a condenser microphone mounted inside the guitar on the end of a flexible gooseneck adds natural acoustic warmth for greater tonal reality and variation.

LLX / LSX / CJX / DWX / FPX / APX9C,9NA / CPX50,15,8

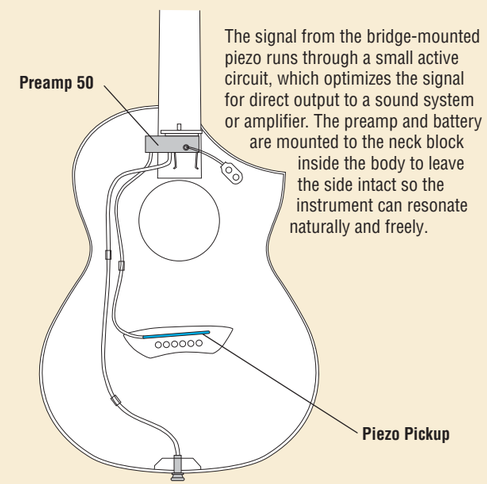
External Systems



This two-way system utilizes a bridge-mounted piezo in combination with a pair of internal body-contact transducers for sound reproduction. Rather than mounting them in the side of the guitar, the controls are placed in a small external unit to leave the sides intact and the instrument to resonate naturally and freely.

LL11E

Direct-Out Systems



The signal from the bridge-mounted piezo runs through a small active circuit, which optimizes the signal for direct output to a sound system or amplifier. The preamp and battery are mounted to the neck block inside the body to leave the side intact so the instrument can resonate naturally and freely.

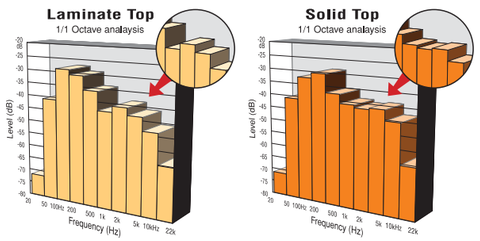
csf60c

Features

These features can be found mainly on the FG and FGX series guitars.

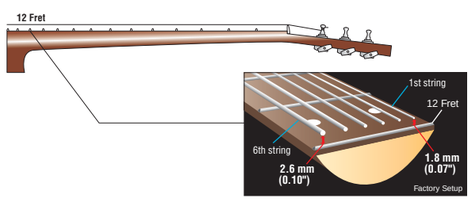
All Models Feature Solid Tops

It's hard to find a solid top guitar in this price range, but every model in Yamaha's FG Series lineup has one. What's the difference? A solid top produces thicker overtones and better resonance to create a sound that is rich and full of depth. And as the spruce top matures, so will its sound. That makes an FG guitar, and instrument that will give you greater pleasure for years to come.



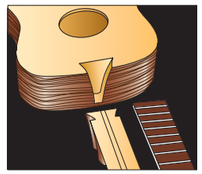
Low String Action Offers Greater Playability

Play a few chords on an FG, FGX or F Series guitar and the first thing you'll notice is how easy they are to play. String action is set from a low 1.8mm under the first string to 2.6mm under the sixth.



Dovetail Joints

A dovetail joint is used to make a perfect fit between two pieces of wood. Using this technique to fit the neck to the body allows these two individual parts to become like one, which results in greater sustain from the instrument.



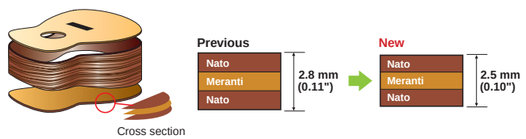
Cutaway Bodies

Cutaways are designed to provide maximum access to the upper frets for greater playability.

Three "T" Design Offers Greater Playability and Performance

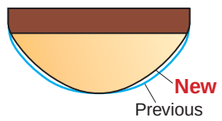
Thinner Back and Sides

It's hard to imagine that 0.3mm would make a difference, but it does. The plies used on the back and sides of the FG and FGX Series are all 0.3mm thinner. This allows the instrument to resonate quicker thus delivering faster response.



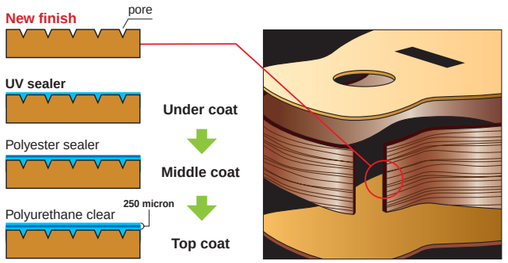
Thinner Neck

Slimming down the upper and lower sides of the neck, in combination with the lower string action, results in an instrument that is extremely easy to play.



Thinner Finish

The first layer applied to the wood in the finishing process is a UV coat that hardens when exposed to UV light. This coating hardens evenly and thoroughly to provide an optimum base upon which thinner mid and top coats can be applied. The thinner finish lets the wood resonate more freely while still offering the necessary protection and beauty the wood requires.

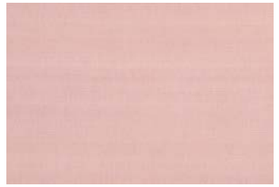


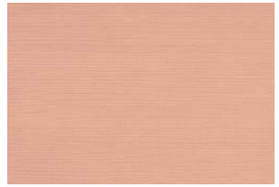
Thinner Body Depth

Compared to a typical dreadnought, the FG Series' "Jumbo" bodies are slightly thinner in width. Besides making them easier to hold and play, their smaller body mass offers faster response and brighter tone.

Woods

Top


Spruce


Cedar

Material	Spruce	Cedar
Source	● German Pine: European Alps ● Yezo (Japanese) Spruce: Hokkaido ● Spruce: Europe, Canada, Alaska	Canada
Color	Pale White	Dark Brown
	(Top color will vary according to the particular piece of wood.)	
Specific Gravity	0.35-0.45	0.30-0.40
Wood Quality	Very resinous and sticky.	Wood is light and straight grained.
Sound Quality	● Solid fundamental and clear tone ● Heavy sound ; very responsive ● Sound matures over a long period of time	● Bright and warm tone ● Excellent Response ● High register is a little thicker and volume is better than spruce ● Quality sound is consistent and stable after construction

Back & Sides

Jacaranda (Brazilian Rosewood)

Indian Rosewood

Maple

Mahogany

Quilted Mahogany

Sycamore

Walnut

Finger Board & Bridge

Ebony

Indian Rosewood

Accessories

YT-150
GUITAR/BASS AUTO TUNER

YT-250
CHROMATIC TUNER

YT-120
CHROMATIC TUNER

Yamaha tuners offer quick and accurate tuning of your instruments. Tuners are equipped with built-in microphones for easy tuning, or electric instruments can be connected directly to the tuner. Easy to read indicators facilitate quick and accurate tuning.

QT-1

QT-1B

QT-1BR

QT-B Rear Panel

QUARTZ METRONOME

QT-1/QT-1B/QT-1BR

The QT-1 quartz metronome offers soft or bright sound settings, volume control and a flashing LED atop its unique design. Tuning notes over a one octave range are provided in half-step increments with adjustable standard pitch.

Specification

MODEL NAMES	TOP	BACK & SIDE	NECK	FINGER BOARD	BRIDGE	BODY DEPTH	NUT WIDTH	STRING LENGTH	TUNING MACHINE	COLOR	FINISH	PREAMP
LL500	Solid Sitka Spruce	Solid Rosewood	Mahogany	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
LLX500C	Solid Sitka Spruce	Solid Rosewood	Mahogany	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 41 2 way
LA8	Solid Spruce	Rosewood	Mahogany	Ebony	Ebony	90-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
LL11	Solid Spruce w/Scalloped bracing	Rosewood	Mahogany	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
LL11E	Solid Spruce w/Scalloped bracing	Rosewood	Mahogany	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 38 2 way
LL400	Solid Sitka Spruce	Solid Mahogany	Mahogany	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
LLX400	Solid Sitka Spruce	Solid Mahogany	Mahogany	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 40G 2 way
LS500	Solid Sitka Spruce	Solid Rosewood	Mahogany	Ebony	Ebony	90-110 mm (3-9/16"– 4-5/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
LSX500C	Solid Sitka Spruce	Solid Rosewood	Mahogany	Ebony	Ebony	90-110 mm (3-9/16"– 4-5/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 41 2 way
LS400	Solid Sitka Spruce	Solid Mahogany	Mahogany	Ebony	Ebony	90-110 mm (3-9/16"– 4-5/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT, VL BL	Hi-Gloss	——
LSX400	Solid Sitka Spruce	Solid Mahogany	Mahogany	Ebony	Ebony	90-110 mm (3-9/16"– 4-5/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 40G 2 way
CJX32	Solid Spruce	Solid Maple	Maple	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	ABS	Hi-Gloss	System 41 2 way
CJ32	Solid Spruce	Solid Maple	Maple	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	ABS	Hi-Gloss	——
CJX12SA BL	Solid Spruce	Nato	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	BL	Hi-Gloss	System 45 2 way
CJ12	Spruce	Agatis	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	VS	Hi-Gloss	——
DW15	Solid Engelman Spruce	Solid Rosewood	Nato	Ebony	Ebony	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold (TM29G)	NT	Hi-Gloss	——
DW9	Solid Engelman Spruce	Back: Solid Rosewood Side: Rosewood	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold (TM29G)	NT	Hi-Gloss	——
DW7	Solid Engelman Spruce	Rosewood	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold (TM29G)	NT	Hi-Gloss	——
DW7L	Solid Engelman Spruce	Rosewood	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold (TM29G)	NT	Hi-Gloss	——
DW7-12	Solid Engelman Spruce	Rosewood	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	46 mm (1-13/16")	635 mm (25")	Die-cast Gold (TMW28G)	NT	Hi-Gloss	——
DWX7C	Solid Engelman Spruce	Rosewood	Nato	Rosewood	Rosewood	100-125 mm (4-1/16"– 5-1/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold (TMW29G)	TBS, ABS, AZS	Hi-Gloss	System 45 2 way
FG433S	Solid Engelman Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	——
FG423S	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT, TBS, BL, DSR, OBB	Hi-Gloss	——
FG413S	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT, SDB	Hi-Gloss	——
FG413SL	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT	Hi-Gloss	——
FG413S-12	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	46 mm (1-13/16")	634 mm (25")	Die-cast Chrome (TMW28)	NT	Hi-Gloss	——
FG403MS	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT	Satin	——
FG403S	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT	Hi-Gloss	——
FG502	Solid Spruce	Solid Mahogany	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Kluson Tuners (SD90)	NT	Satin	——
FG502M	Solid Mahogany	Solid Mahogany	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Kluson Tuners (SD90)	NT	Satin	——
FGX423SC	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome (TM29)	BL, MAB	Hi-Gloss	System 46 1 way
FGX423SC-12 BL	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	46 mm (1-13/16")	634 mm (25")	Die-cast Chrome (TMW28)	BL	Hi-Gloss	System 46 1 way
FGX413SC	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome (TM29)	NT	Hi-Gloss	System 46 1 way
FGX413SC-12	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	100-118 mm (4-1/16"– 4-8/5")	46 mm (1-13/16")	634 mm (25")	Die-cast Chrome (TMW28)	NT	Hi-Gloss	System 46 1 way

Specification

MODEL NAMES	TOP	BACK & SIDE	NECK	FINGER BOARD	BRIDGE	BODY DEPTH	NUT WIDTH	STRING LENGTH	TUNING MACHINE	COLOR	FINISH	PREAMP
FX310	Spruce	Meranti	Nato	Rosewood	Rosewood	96-116 mm (3-3/4"– 4-9/16")	43 mm (1-11/16")	634 mm (25")	Opened Gold	NT	Gloss	System 51 1 way
FS413S	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	90-110 mm (3-9/16"– 4-5/16")	43 mm (1-11/16")	634 mm (25")	Die-cast Chrome	NT	Hi-Gloss	——
FS340	Spruce	Meranti	Nato	Rosewood	Rosewood	86-116 mm (3-3/8"– 4-3/16")	43 mm (1-11/16")	634 mm (25")	Opened Gold	NT	Gloss	——
JR1	Spruce	Meranti	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	540 mm (21-1/4")	Opened Chrome	NT	Top: Gloss Back & Side: Satin	——
F380	Spruce	Meranti	Nato	Rosewood	Rosewood	96-116 mm (3-3/4"– 4-9/16")	43 mm (1-11/16")	634 mm (25")	Die-cast Gold	NT	Hi-Gloss	——
F340	Spruce	Meranti	Nato	Rosewood	Rosewood	96-116 mm (3-3/4"– 4-9/16")	43 mm (1-11/16")	634 mm (25")	Covered Chrome	NT, BL	Gloss	——
F310	Spruce	Meranti	Nato	Rosewood	Rosewood	96-116 mm (3-3/4"– 4-9/16")	43 mm (1-11/16")	634 mm (25")	Opened Chrome	NT, TBS CS	Gloss	——
csf60	Solid Sitka Spruce	Solid Sapele	African Mahogany	Rosewood	Rosewood	85-100 mm (3-3/8"– 3-15/16")	43 mm (1-11/16")	634 mm (25")	Kluson type (SD90)	TBS	Hi-Gloss	——
csf60c	Solid Sitka Spruce	Solid Sapele	African Mahogany	Rosewood	Rosewood	85-100 mm (3-3/8"– 3-15/16")	43 mm (1-11/16")	634 mm (25")	Kluson type (SD90)	TBS	Hi-Gloss	System 50 1 way
csf35	Solid Sitka Spruce	Nato	Nato	Rosewood	Rosewood	85-100 mm (3-3/8"– 3-15/16")	43 mm (1-11/16")	634mm (25")	Kluson type (SD90)	TBS	Hi-Gloss	——
FPX300	Solid Cedar	Ovankol	Nato	Rosewood	Rosewood	90-110 mm (3-9/16"– 4-5/16")	48 mm (1-15/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 45 2 way
FPX300N	Solid Cedar	Ovankol	Nato	Rosewood	Rosewood	90-110 mm (3-9/16"– 4-5/16")	48 mm (1-15/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 45N 2 way
CPX50	Solid Spruce	Back: Solid Rosewood Side: Rosewood	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 40 2 way
CPX15A	Solid Spruce	Rosewood	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 41 2 way
CPX15CM	Solid Cedar	Mahogany	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 41 2 way
CPX15NA	Solid Spruce	Satin Sycamore	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	BW	Hi-Gloss	System 41 2 way
CPX15WA	Solid Spruce	Walnut	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	AVS	Hi-Gloss	System 41 2 way
CPX15EA	Solid Spruce	Quilted Mahogany	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	SDB	Hi-Gloss	System 41 2 way
CPX15SA	Solid Spruce	White Sycamore	Mahogany	Ebony	Ebony	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	MOB	Hi-Gloss	System 41 2 way
CPX8SY	Solid Spruce	White Sycamore	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	TMB, MSV, DSR, LG	Hi-Gloss	System 45 2 way
CPX8	Solid Spruce	Rosewood	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 45 2 way
CPX8M	Solid Cedar	Mahogany	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 45 2 way
CPX8-12	Solid Spruce	Rosewood	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	46 mm (1-13/16")	634 mm (25")	Die-cast Gold	NT	Hi-Gloss	System 45 2 way
CPX5	Spruce	Nato	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	YN, BL, TBB, VS	Hi-Gloss	System 39 1 way
CPX5S	Solid Spruce	Nato	Nato	Rosewood	Rosewood	95-115 mm (3-3/4"– 4-1/2")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	CS, TMB	Hi-Gloss	System 39 1 way
APX9C	Solid Spruce	Sycamore	Nato	Ebony	Ebony	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	BC, YNS, DSR	Hi-Gloss	System 45 2 way
APX7A	Solid Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Gold	NT, OBB, AMB, TGB	Hi-Gloss	System 44 1 way
APX5A	Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	BL, SDB, TBB,	Hi-Gloss	System 46 1 way
APX3	Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	CS, T, TBS	Gloss(Top) Satin	System 46 1 way
APX3M	Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	43 mm (1-11/16")	650 mm (25-9/16")	Die-cast Chrome	NT	Satin	System 46 1 way
APX5-12A	Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	46 mm (1-13/16")	634 mm (25")	Die-cast Chrome	BL, SDB,	Hi-Gloss	System 46 1 way
APX5NA	Spruce	Nato	Nato	Rosewood	Rosewood	80-90 mm (3-1/8"– 3-9/16")	48 mm (1-15/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 46N 1 way
APX9NA	Solid Cedar	Rosewood	Nato	Ebony	Ebony	80-90 mm (3-1/8"– 3-9/16")	48 mm (1-15/16")	650 mm (25-9/16")	Die-cast Gold	NT	Hi-Gloss	System 45N 2 way

** All specifications subject to change with out notice.*